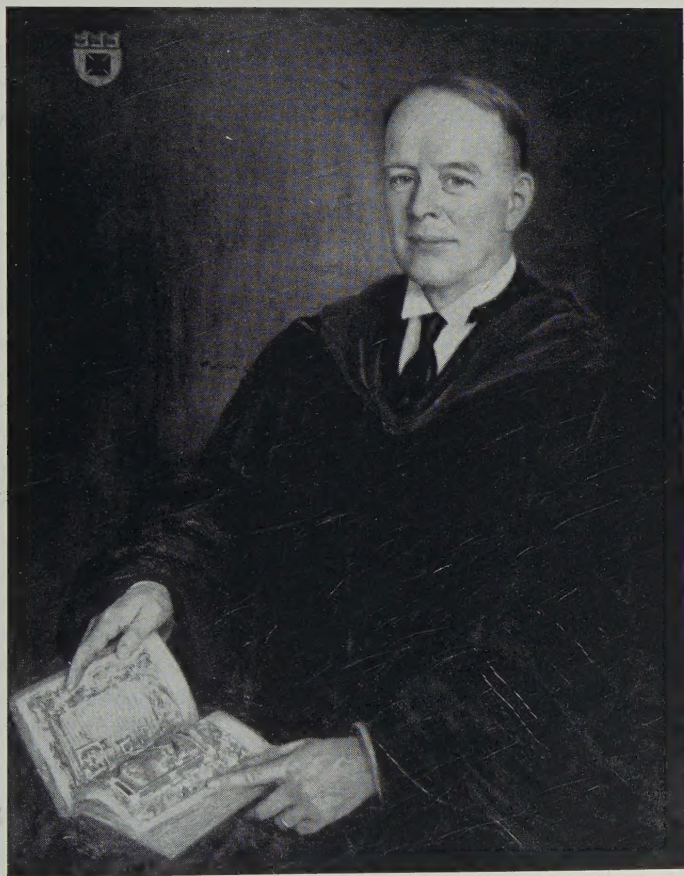


The Hymn

JANUARY 1959



WILLIAM WALKER ROCKWELL
1874-1958

Volume 10

Number 1

The Editor's Column

THE DECENNIAL YEAR

This issue of *THE HYMN*, Volume X, Number 1, marks the opening of the decennial year of the periodical. During its nine years, *THE HYMN* has been generously received by its readers.

As with any publication of its genre, *THE HYMN* must consistently mirror the work of The Hymn Society, and at the same time maintain editorial freedom to enable constructive criticism of hymnological matters. The Editors have been loyally supported at all times by the officers and executive committee of The Hymn Society, even when there were differences of opinion regarding matters at issue.

Complete editorial freedom has made it possible to have articles reflecting a wide range of hymnological interest, including the recent studies of the place and use of Gospel Songs.

An ever-present problem facing the Editors of this periodical concerns the extent to which space should be given to the historical background of hymns in relation to the functional use of hymns. An effort has been made to assure a balanced diet of materials covering both aspects.

There remain a number of areas which may well be surveyed in forthcoming issues: functional usages, hymns of the "younger" churches and indigenous hymnody of the mission field, spirituals in hymnody, standardization of hymn tune names, to mention but a few.

Among the special features for the decennial year are the Glossary found in this issue, a symposium on hymns for the Christian funeral and memorial services, suggested form for hymn names in church bulletins, and samples of pages from the forthcoming tune index.

In July, 1959, the editorial staff will be enlarged to include Richard W. Litterst, Organist and Choirmaster of Second Congregational Church, Rockford, Illinois, who will be Book Review Editor.

Decennial year issues of *THE HYMN* will, of course, include the usual features: The Hymn Reporter, Hymns in Periodical Literature, Hymn Anthem and Prelude Literature reviews, and Hymn Festivals: U. S. A.

The Editors are well aware of the importance of continuing the tradition established with the founding of this periodical and bespeak continued assistance from readers, both in the form of contributions towards the contents of future issues and suggestions and comments upon material presented.

—GEORGE LITCH KNIGHT

The Hymn

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Volume 10

January, 1959

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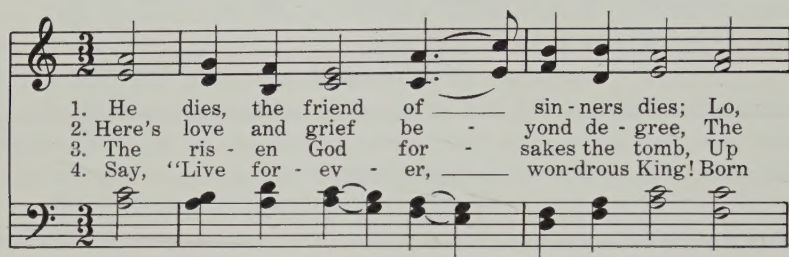
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He dies, the Friend of Sinners dies

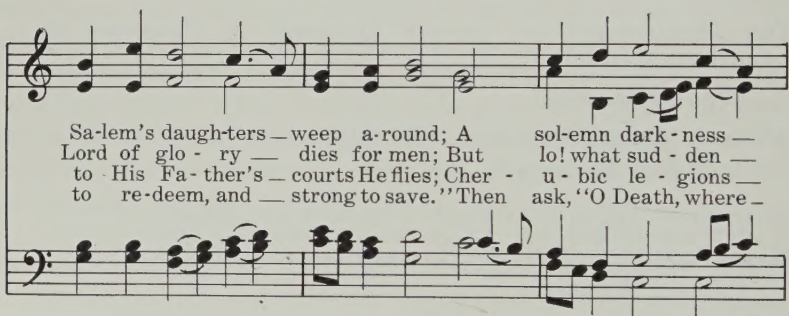
SALEM L.M.

Isaac Watts, 1674-1748

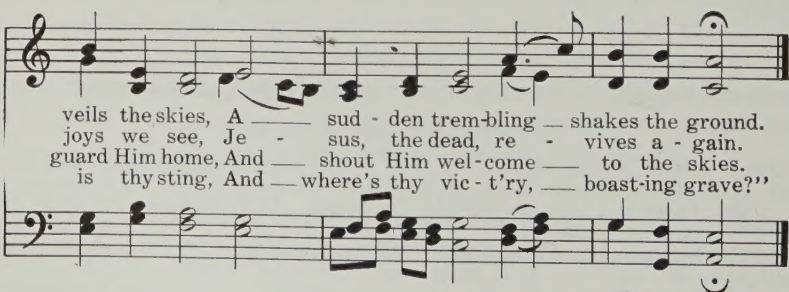
Melody from *Southern Harmony*, 1854
Harmonized by Louise McAllister



1. He dies, the friend of sinners dies; Lo,
2. Here's love and grief be yond de-gree, The
3. The ris-en God for sakes the tomb, Up
4. Say, "Live for-ev-er, won-drous King! Born



Sa-lem's daugh-ters — weep a-round; A sol-ern dark-ness —
Lord of glo-ry — dies for men; But lo! what sud-den —
to His Fa-ther's — courts He flies; Cher-u-bic le-gions —
to re-deem, and — strong to save." Then ask, "O Death, where —



veils the skies, A sud-den trem-bling — shakes the ground.
joys we see, Je-sus, the dead, re-vives a-gain.
guard Him home, And shout Him wel-come — to the skies.
is thysting, And — where's thy vic-t'ry, — boasting grave?"

Miss Louise McAllister, of Richmond, Virginia, is the author of "How to Harmonize Modal Folk Tunes," which appeared in *THE HYMN*, January, 1953. Her harmonizations of *AYLESBURY*, *DETROIT* and *BOURBON* accompanied the article. *SALEM*, Aeolian Mode, with the Watts' text is characteristic of American hymnody of a century ago. As an evidence of current interest in such traditional hymn tunes, it may be used as a Lenten hymn.

The Development of German Hymnody as Presented by Johannes Klein

ARMIN HAEUSSLER

IN 1957 A BOOK was published in Germany which as yet has not gained the recognition in the English-speaking world which it so richly deserves. It is Johannes Klein's *Geschichte der deutschen Lyrik* published by Steiner in Wiesbaden, XIV, 876 pp., 36 DM (\$8.60). Prof. Johannes Klein, Ph.D., whose specialty is history of literature, has been a member of the faculty at Marburg University since 1933 except for a brief lecturing period in Sweden. He is the author of a number of books, including one on Nietzsche's poetry, published in 1936, and the *Geschichte der Novelle*, which appeared in 1950. His latest production is undoubtedly his *magnum opus* covering, as it states in an addendum to the title, German poetry "from Luther to the end of the Second World War." No other German writer has ever attempted to cover such a long period of time; Emil Ermatinger's work on German poetry begins with Herder and ends with the period of naturalism, while Philipp Witkop does not go any farther than Nietzsche.

Dr. Klein has a magnificent command of the German language, one which fully merits the laudatory adjective, "stilvollendet." One feels his occasional frustration, however, over the fact that his mother tongue is not always adequate to express his ideas. Therefore he does not hesitate to coin new words, such as, "dichtungsfaehig," "Gedankenlyrik," "Spannungsfeld," "Kontrafaktur," and "Seitentrieb." He makes considerable use of the word "Bannkreis," apparently coined by Moeser more than 100 years ago, but not in general use today.

On the very first page of his work he expresses his disappointment over the lack of a German word to cover the field in which he is such an expert, for *Lyrik* is a *Fremdwort* which came into the German language from the Latin via the French *lyrique*; long usage, however, seems to have made it quite indigenous. *Lyrik* has wider spread in German than the word has in English, for it includes every type of German poetry, including the hymnic—the *Kirchenlied*. Because this type of verse has played such a significant role in German literature, a large proportion of Klein's book is devoted to its consideration. This is why it deserves more than a cursory review in the columns of THE HYMN.

Klein divides his work into seven sections or "books." The first deals with *Lyrik*—"Im Bannkreis der Reformation," roughly translated, "Banned by the Reformation." He uses the word "Bannkreis"

also in the captions of three other "books": Book II: "Im Bannkreis der deutschen Barock;" Book V: "Im Bannkreis der deutschen Romantik;" Book VI: "Im Bannkreis des deutschen Realismus," all of which are probably easily intelligible to readers not particularly versed in German. In other words, lyric and dramatic poetry was grossly neglected and therefore made no headway during these periods.

"Spannungsfeld" is the pivotal word in the captions of Books III and IV: "Im Spannungsfeld von Aufklaerung und Pietismus" and "Im Spannungsfeld von Sturm und Drang und Klassik," respectively. Freely translated these headings would read: "During the period of strained relationship between rationalism and pietism," and "During the tension created by 'Sturm und Drang' versus classicism." The concluding Book VII deals with "The Renewal and Transformation of the Classical-Romantic Heritage."

The author makes it clear that during the time of Luther truly lyric poetry could not be fostered because of the *Kirchenlied*. The chorale, both as to text and tune, was something new, created by Luther, and a mighty weapon in the great struggle between Rome and those who, headed by Luther, were attempting to bring back the teaching and practices of the Church of the first three centuries. The German language at that time was not "dichtungsfaehig," that is, potentially poetic. The *Lyrik* of that period was composed of the *Volkslied* (folk song) and the *Kirchenlied*.

The Germans did not develop any literary forms like the Greek odes or the Italian sonnet, although they made use of both patterns. The real power of German verse lay in rhythm, not in rhymed meters. The old Teutonic *Stabreim* (alliteration) was rhythmic, as was the case with Greek and Latin poetry (rhythm, but no rhyme). The emphasis was on the words and syllables which one experienced most vitally. According to Klein, the introduction of rhyme came through Otfrid von Weissenburg.

When Italian music invaded Germany in the last decades of the sixteenth century, the German folk song disappeared; that is, no more was created. Thus the *Kirchenlied* to a large degree took over by default, utilizing in the process certain elements of the *Volkslied*. In this evolutionary development Luther found himself at what mathematicians call "the point of intersection." The *Kirchenlied* was not the creation of the people, but of the pastors and teachers.

Luther borrowed from many sources. Thus he took the song, "Ich komm aus fremden Landen her," ("I come from foreign lands"), popular with traveling singers, and based his well-known Christmas hymn, "Von Himmel hoch, da komm ich her," ("From heaven above

to earth I come"), on its pattern. Already widely current before Luther were the lines, "Der guten Maer bring ich so viel, davon ich singen und sagen will," included by him verbatim in the first stanza of that hymn. Many authorities now hold that the expression, "singende und sagen," ("singing and saying"), was used in place of "dichten" ("composing poetry").

There was no congregational singing of hymns before the Reformation. Worshipers joined in certain responses, such as, the *Kyrie eleison*. The first reference to this custom appears in the "Ludwigslied" of the ninth century. The Greek was Germanized into "Kirleis" and "Leise." Deprived of opportunities to sing in church, the people sang on pilgrimages and in outdoor processions. Finally some singing was permitted on festival occasions. At Easter time in the twelfth century, this stanza was sung:

Christ ist erstanden
 Von der Marter alle,
 Des sollen wir froh sein,
 Christ soll unser Trost sein. Kyrieleis.

In the next century one was added for Whitsunday or Pentecost:

Nun bitten wir den heiligen Geist
 Um den rechten Glauben allermeist,
 Dass er uns behuete an unserm Ende,
 Wenn wir heim fahrn aus diesem Elende.

This stanza, probably written by Berthold von Regensburg, was retained by Luther as the first stanza of his Pentecost hymn. (There were no copyright laws then!)

A second source of the *Kirchenlied* was the *sequence* which originally followed the Hallelujah as a bit of music without words. After the *Stabat Mater* and the *Dies Irae* were provided with musical settings, the tunes led to a demand for German words.

The *Marienlied*, a third source, was something Luther hated to give up. In this type of song about the Virgin Mary, sometimes addressed to her, the folk music and the *Kirchenlied* found a certain degree of union, something which met with much public favor. At this juncture the *Jesusminne* came into being, a type of love song centering in Jesus, in some instances like some of the erotic "holy corn" of our own time. To counteract the "sticky-mess" type of love song, the *Jesuslied* was created, which was to have its finest expression much later in the hymn, "Fairest Lord Jesus."

A fourth source of the *Kirchenlied* was the type of song used by

the scourging friars or flagellants during the Black Death epidemic of the fourteenth century. At that time some of the Germanies were under an interdict. The flagellants started a movement outside the Church which stressed repentance, penance, and self-castigation. Many Latin texts were rendered into German by them.

A further source was found in the *Mischlied*, the macaronic texts, such as, "In dulci jubilo." Crumbs of Latin were used daily in the market-place. Even peasants and day laborers often took Latin names. The first all-German version of a macaronic hymn appeared in the *New Ordentlich Gesangbuch*, Hannover, 1646, a compilation edited by Justus Gesenius and David Denicke.

The songs written by Heinrich von Laufenberg constituted a sixth source. He was a secular priest who transferred to a monastic order in Strassburg. His specialty was the translating of Latin sequences and the writing of subjective songs and "Kontrafakturen," Klein's expression apparently for hazy or impressionistic verse. In sacred song the personal meeting with God was as basic to an intimate fellowship with Him as the personal meeting with man in the folk song. Klein says that to Luther music was a "Seitentrieb," a "side-line," even though not an insignificant one. Luther said, "All things musical stand in the service of the Church."

He was often moved to write a hymn when strongly moved by some appalling event, such as the burning at the stake in Brussels of two monks, fellow-Augustinians, who with their entire monastery in Antwerp had accepted Luther's teachings. This was in 1523 and gave rise to the composing of Luther's very first hymn. Some years later, when a brilliant young humanist, Nesen, a close friend of Melancthon, and Justus Jonas, fell into the Elbe river and were drowned while boating, Luther again felt impelled to write a hymn. Luther projected himself into the place of the unfortunate in each instance and had the uneasy feeling that their tragic end might some day be his own.

Unwittingly he created the High German language through his Bible translation, and in the same unplanned way he brought into being the *Kirchenlied*, more specifically the chorale. He expected help in doing the latter, and he obtained some as far as tunes were concerned from Johann Walther, but nothing appreciable in the matter of texts. He turned first to familiar, usable Latin texts, and Germanized them. Thus he used *Media vita in morte sumus* which became "Mitten wir im Leben sind von dem Tod umfassen." Luther cultivated the friendship of professional musicians such as Walther. Pacing the floor, up and down, he would have them play airs, trying out old tunes to new texts, and new tunes to old texts.

Klein gives an interesting new sidelight on "Ein feste Burg," based on the intensive research by Otto Schlisske. The last-named has come to the conclusion as a result of long investigation that the hymn was not composed at Worms, as has been assumed by so many, but at a time when Luther was enduring great physical pain, much of it superinduced by the plague which invaded his own household, laying several of its members low; also by the shocking news that Pastor Leonhard Kaiser, another of his followers, had suffered the same kind of martyrdom in Bavaria as the monks at Brussels. In all of these events he saw the work of the devil. For a long time "Ein feste Burg" was the national hymn of Germany, which was even sung in the cathedral in Cologne. When the Nazi leaders discovered that they could not prevent its use, they decided to do the next best thing, revise it by eliminating the "Herr Zebaoth" since He was not an Aryan!

We believe that Prof. Klein is in error when he states that the meaning of "Susannine" has never been cleared up. He is of the opinion that "ninne" may have some connection with the old Teutonic verb "minnen," "to love," in which case the word might mean, "Sleep, dear." Dr. Roland H. Bainton of Yale, one of the greatest living authorities on Luther, discovered that "Suse, Ninne," was in one of the Low German dialects, meaning "Sleep, little child." In his translation of "Vom Himmel hoch," (first published in *The Story of Our Hymns*, Eden Publishing House, St. Louis 3, Missouri, 1100 pp., by this reviewer), Bainton translates the sentence in the hymn including "Susannine," "I'll sing a 'Baby, go to sleep.'"

Luther was not a master poet, nor was any other German contemporary or any one before his time, for Opitz, "the Father of German poetry," (1597-1639), had not been born. Klein observes that Luther's poetry was often rough. It had much rhythmic power, but the lines were frequently clumsy and unpolished, the number of syllables often uneven, as was the case with the old Meistersinger, with assonances bobbing up in place of rhyme. The rhymes often did not rhyme, for instance, "Waffen" and "betroffen," intonations reflecting something of his Thuringian Saxon background. While Luther reshaped the German language, he fell far short of such achievement in the field of German poetry. For him the native, elemental, rough rhythm and vitality voiced the old Teutonic spirit, and that sufficed. In this he reflected much of the genius of the German language and many will agree with Helen Keller's observation: "Italian is the language of beauty, French is the language of precision, while German is the language of power."

While Archbishop Lucas of the Bohemian-Moravian Brethren published the first hymnbook in 1501 (in Czech), Luther was the first to popularize hymnals. Klein observes that the *Kirchenlied* with its metrical professions of faith made it almost impossible for a long time to have real poetry. The hymns became more and more metricized catechisms and sermons, often dull and unesthetic. This kind of hymnody reigned from Luther to the end of the sixteenth century. In the seventeenth century, subjective, devout hymns appeared in great number due to a new mysticism in Roman Catholicism and the rise of pietism among Protestants.

Hymnic development took a decided upward turn with Philipp Nicolai, pastor of the Lutheran Church at Unna, Westphalia. His masterpieces were "Wachet auf, ruft uns the Stimme" ("Wake, awake for night is flying") and "Wie schoen leuchtet der Morgenstern" ("O morning star, how fair and bright"). For these hymns he wrote both the words and the music. Hymnody was also enriched by Michael Praetorius, best remembered for the "Trierer Christkindlein" carol, his arrangement of "Es ist ein Reis entsprungen." A later text variation changed "Reis" ("branch") to "Ros" ("rose"), so that there are naturally two versions in English as well as in German: "Behold, a branch is growing," and "Lo, how a rose e'er blooming."

According to Dr. Klein, the poets of the "Baroque" ("rococo" or "grotesque") period wished to be known as men of learning and only incidentally as poets. After Opitz established the poetic standards, some hymn writers, like Johann Heermann, re-wrote and polished up their hymnic verse. Heermann, a *poeta laureatus*, was the most important hymn writer between Luther and Gerhardt. Sixteen of his hymns have been translated into English. Klein deplores his emphasis on the horrible and hideous, but one must remember that Heermann lived through the terrors of the Thirty Years' War. His town of Koeben in Silesia was pillaged four times by the Lichtenstein dragoons and Wallenstein's rough soldiery. In 1616 Koeben was largely destroyed by fire and, in 1631, almost depopulated by a great pestilence. Repeatedly Heermann lost all of his property, and on two occasions he was almost sabered.

The great hymn writers of the earlier "Baroque" period were Heermann, Martin Rinkart, Johann Rist, and Johann Frank; in the later part of the period, Paul Gerhardt and Joachim Neander. Klein devotes much space to Johann Scheffler (Angelus Silesius) and draws some interesting comparisons between Scheffler and Friedrich von Spee. The last-named was the first Roman Catholic to become active in

German language reform and in improving the requirements for high-class poetry. Von Spee was a Jesuit, but Klein, an Evangelical, calls him "a real disciple of Jesus." A mystic, von Spee represented the Roman Catholic type of pietism. Scheffler was a convert to Roman Catholicism. Many Protestants are convinced that he would not have taken this step, had the Lutheran clergy been less critical of his study of mysticism as represented by Boehme, Ruysbroeck, and Tauler. Scheffler wrote one of the best *Jesusminnen*, "Ich will Dich lieben, meine Staerke" ("Thee will I love, my strength, my tower"), set to a 3/4-time tune by George Joseph, 1657, and altered in America by Henry Schwing. Klein states that von Spee was a loving person while Scheffler who wrote so movingly on love, was actually a hateful character. Scheffler thus was not much influenced by the Mennonites and "Kollegianten" when he visited them for some time in Leyden. Like all mystics, he was much opposed to the lack of discipline so general in that age.

Gerhardt receives the attention due the greatest hymn writer in Germany after Luther. In an age in which the superficial, as expressed by the "rococo" style was dominant, Gerhardt never joined the host of dilettantes. Like Luther, he was didactic in his style, something always inimical to true lyrical poetry. He was every inch a "Seelsorger," a true shepherd of his flock. Everything in life was for him relevant to his faith and to God. While he wrote several hymns on nature, they were never on nature *per se*. His hymns were less personal than those of von Spee or Scheffler; he sounded a note of general experience. Gerhardt sings about the fundamental experiences of life. Klein compares his superb translation of *Salve caput cruentatum* with the renderings by Rist and Scheffler. Gerhardt's version sounds like an original text and the average German regards "O Haupt voll Blut und Wunden" as such. Klein also devotes considerable attention to several other of Gerhardt's masterpieces, "Befiehl du deine Wege" (Commit thou all thy griefs), "Die gueldne Sonne" ("Evening and morning"), and "Nun ruhen alle Waelder" ("The duteous day now closeth"). To go into detail with every one of Gerhardt's 132 hymns would naturally be prohibitive even in a work of 876 pages.

Joachim Neander, the writer of the text and tune of "Lobe den Herren, den maechtigen Koenig der Ehren" ("Praise ye the Lord, the Almighty, the King of creation"), is the only great hymn writer after the Thirty Years' War whose talents compare with those of Gerhardt. He was the greatest hymn writer of the German Reformed Church. Unfortunately Neander, whose name is perpetuated in the famous

Neanderthal, as well as in hymnody, died when he was only thirty years of age.

Klein refers to von Zinzendorf as that "Grandseigneur in the Kingdom of God." While he does not respect his hymnic verse, he does have a high regard for his rich personality. Fortunately for von Zinzendorf's poetic effusions, Christian Gregor wrought some almost incredible improvements of them, an outstanding example being his recasting of "Herz und Herz vereint zusammen" ("Heart and heart together bound").

Tersteegen, strangely enough, does not get the same amount of attention as Scheffler, and certainly the mystic of the Rhineland was far more creative. Gellert also fares no better, although he writes more about him as a man. One statement by Klein may be challenged; namely, that Gellert's hymns circulated as much as those of Luther and Gerhardt. But in this write-up there is a sample of Klein's excellent prose: "Denn die Raeume der Welt vereinigen sich zu einer Riesenlandschaft; dem hymnischen Schwung entspricht die Groesse des Welterlebnisses." That is doing justice to Gellert's tremendous influence among the intellectuals of his day. He made hymnody intellectually respectable, possibly even more effectively so than did Palmer of Tuebingen who gave the first university lectures on hymnody.

Matthias Claudius was the only hymn writer to loom large in the period of tension between rationalism and pietism. Violently opposed to the objectives of the French Revolution and to rationalism, he exerted a powerful influence through the medium of his newspaper, *Der Wandsbecker Bothe*. Although Klein quotes copiously from various poems and hymns by Claudius, there is no reference to "Wir pfluegen und wir streuen" ("We plow the fields and scatter"), his great hymn of thanksgiving by which church people in America identify this man.

Unless we are guilty of a gross oversight, we find no recognition in this work of the fact that hymnic verse has its own canons, certain restrictive principles and unique standards which are indispensable to the spirit of worship. Other poetry may be scintillating, skittish, humorous, informative, moving, yet unfit for communion with God or for expressing the dynamic elements of our Christian faith. What prayer is to prose, that is what hymnic verse is to other poetry.

The amount of research which went into this work must have covered many years and the result is truly monumental. Perhaps it will help to bring about a rebirth of the *Kirchenlied* in Germany, something so strongly advocated by such present-day German hymnodists as Rudolph A. Schroeder and Jochen Klepper.

William Walker Rockwell

1874-1958

THOSE WHO KNEW Dr. Rockwell as librarian, teacher and scholar, or in the more informal relationship of fellow member of The Hymn Society, found him the embodiment of a selfless love of people together with a deep love of books.

At Union Theological Seminary where he served as Librarian for twenty-two years, he enlarged and organized a distinguished collection, remarkable for its rare items and its comprehensive subject matter. He loved these books. First editions, unusual and artistic bindings, colophons of historic printers, all the marks of external beauty and interest were important to him. But his talent for classification and his competence in bibliographical studies were evidence of a scholarly mastery of their contents. He was himself an author, editor and historian.

Hymnology and liturgy stood high among the categories of his librarian's professional interest. He is shown in the portrait reproduced in this issue, holding the *Bedingfeld Book of Hours*, a fifteenth-century illuminated manuscript, a treasure from his personal collection. It is symbolic of his love of medieval liturgy and hymnody, yet it represents only one aspect of his interest which explored every period of hymnic history. To the extensive collection of hymnbooks owned by the Seminary at the time of his retirement in 1942, he had hoped to add a complete file of the hymnals used by the Lutheran State Churches of the German Empire prior to World War I. Years of study in Germany had made him an admirer of German scholarship, a lover of German culture and a student of the German language which he spoke and wrote fluently.

When Dr. Rockwell took over the collection of hymnbooks presented to The Hymn Society by Augustus S. Newman, he placed it in the Library of Sacred Music and as Librarian of The Hymn Society continually fostered its development, regarding it as an evolving part of the Seminary's already extensive collection in that field.

It was the historian's instinct as well as the librarian's function that produced Dr. Rockwell's sense of the importance of primary sources. Within the first decade of The Hymn Society's life he advocated the preservation of the Society's records and urged upon the Executive Committee the appointment of an Archivist; the archives to be placed in the Hymn Society Library and made available to students. From this modest beginning the *Hymn Sources* have grown, and other major

projects,—to say nothing of an accurate account of The Society's proceedings.

In 1938, the late Dr. Millar Patrick visited the United States in the interests of the proposed revision of Julian's *Dictionary of Hymnology*. Dr. Rockwell became an active supporter of this undertaking which he followed in its various phases with untiring interest through the years, drawing upon his considerable experience in the editing and compiling of reference works.

Always stressing the scholarly side of The Society's activities, Dr. Rockwell regarded the publication of *The Papers of The Hymn Society* as one of its most important functions. As member of the *Papers* Committee, and adviser to successive editors, Dr. Rockwell helped to create a format for the *Papers* and a high standard of subject matter.

He was equally at the disposal of the Committee appointed in 1949 to inaugurate THE HYMN of which he became Honorary Associate Editor. Again, the librarian spoke to such problems as title, size, periods of issue, classification and indexing which might contribute to the success of a new periodical in the field of religious journalism.

Throughout the formative years of The Society's existence, and continuing during Dr. Rockwell's active participation in its development, he constituted the link between The Society and Union Theological Seminary. This relationship, furthered to include the School of Sacred Music, has proved most congenial to the membership and vital to the fostering of The Society's highest purposes.

The librarian's profession was at all times subordinated to Dr. Rockwell's pastoral concern for his associates in every walk of life. He was an ordained Congregational Minister but he never served a parish. His orbit of influence was as wide as his human contacts. Students in his classes and in the Library, guests from foreign countries, refugee scholars in war time, friends and colleagues of his own denomination, neighborhood acquaintances in shops and public services, men and women, old and young, were touched by his gifts of Christian personality. All were conscious in some degree, of his wisdom, his tolerance and his liberal understanding.

Dr. Rockwell was not a Charter Member of The Hymn Society nor one of its founders. He was among those immediately attracted by that original group whose spirit and aims he accepted. Their task he made his own and to its accomplishment few have given so much and so freely.

—RUTH ELLIS MESSENGER

Glossary of Terms Relating to Hymnody and Church Music

A Capella Choral music which can be sung without instrumental accompaniment, that is, "in chapel style."

Amen A response sung by the congregation or choir at the conclusion of prayers or doxologies or at the close of hymns which end on the note of prayer or praise, meaning, "so be it." The Amen should properly be sung only at these times.

Anthem Originally, a hymn or sacred musical selection sung responsively; now, a choral composition, usually with a scriptural text, sung by the choir.

Antiphonal Responsive singing of psalms or hymns in which the verses or stanzas are sung alternately by two choirs, by two parts of the same choir, by one or two precentors and the choir or by the choir and congregation.

Bar Lines Lines drawn vertically across the staff to divide it into measures.

Canon The repetition of a melody by one or more voices in exact imitation of the first voice or group of voices so that they overlap and together form one continuous and harmonious composition. "Three blind mice" is a type of canon known as a *round*. "Tallis' Canon" is one of the best-known and most beautiful.

Canticle A non-metrical song or hymn taken from the Bible. Psalms, so included, are sung to chants. The major canticles (*Cantica majora*) are taken from the Gospels, notably the Gospel of St. Luke, and include: *Benedictus* (Luke 1:68-79); *Magnificat* (Luke 1:46-55); *Gloria in Excelsis* (Luke 2:14); *Nunc Dimittis* (Luke 2:29-32).

Carol A song originally sung in accompaniment to a ring dance, or referring to the dance itself; now, a joyous folksong type of hymn used at Christmas or Easter.

Chant A mode of singing or speaking in musical monotones whereby an indefinite number of syllables can be recited in one tone; used in public worship.

Chorales German folk tunes which were set to sacred texts at the time of the Protestant Reformation. Two of the best-known are "Ein' Feste Burg" ("A Mighty Fortress Is Our God") and "Passion Chorale" ("O Sacred Head, Now Wounded")

Clef A symbol or mark placed at the beginning of the staff to indicate the name and pitch of the notes to be represented by the lines and spaces of the staff.

Counterpoint The art of adding one or more melodies to a main melody in such a way that they support one another and add musical interest to the composition as a whole.

Descant An added melody or counterpoint which is sung in accompaniment generally above the main melody.

Doxology An ascription of praise to God sung at the end of certain psalms, prayers and hymns. The *Gloria Patri* is one of the most familiar.

Faux Bourdon The harmonization of a psalm tune or Gregorian chant, giving the principal melody part to the tenor. The faux bourdon stanzas of a hymn are usually sung by the choir alone and without accompaniment.

Folksongs Old popular secular tunes and texts which had their origin and first use among the common people.

Gathering Note A note held for two or more measures, usually at the beginning of psalm tunes, so as to get all the members of a congregation to sing and to start each stanza together.

Gospel Song A type of hymn, arising on the American frontier during the revivals of the nineteenth century, which emphasizes the personal, other-worldly aspects of religion and is usually matched to a popular, "swinging" tune.

Hallel The six psalms of praise, 113-118, sung by the Levites on festival occasions.

Harmony The combination of two or more notes into a chord or chords so as to create a pleasing effect.

Hymn A religious poem which is designed or suitable to be sung by a congregation in the worship of God. See *Papers of The Hymn Society*, VI, "What is a Hymn?"

Hymnody The actual singing of hymns or the art of doing so; also, a body of hymns, e.g. American Hymnody.

Hymnology The history, study or composition of hymns; hymns collectively.

Introit A psalm, anthem or hymn sung or played at the beginning of the service of Holy Communion. Also, a chant sung at the commencement of Mass or a short anthem sung at the opening of a service of worship.

Key Signature The name given to the sharps or flats at the beginning of a piece of music and at the head of each staff to indicate the key in which it is written or the relation of the tones and chords based on their relation to the keynote.

Lauds Songs or hymns of praise to God, often sung in a service following early Mass or as a part of Matins.

Lining-out The practice, common in Puritan worship in New England, of having one member of a congregation, usually a deacon or an officer, sing each separate line of a psalm in order and, then, having the congregation repeat it after him, until the whole psalm had been sung. This was prompted by the fact that the people were unfamiliar with the tunes, especially in the second and third generations, and unable to read their psalm books.

Litany A form of corporate prayer in which the minister and congregation alternately join in responses of invocation and supplication.

Liturgy A fixed and prescribed way of observing the sacrament of the Lord's Supper. Also, a written and ordered form of worship.

Major Scale An arrangement or grouping of eight tones on a scale in which the intervals between the 3-4 and 7-8 tones are half-steps, the others all being whole steps.

Mass The Latin rite for the celebration of the Eucharist, giving the invariable parts of the service, including the sequence of prayers and ceremonies and the settings for the following musical compositions: *Kyrie Eleison, Gloria in Excelsis Deo, Credo, Sanctus, Benedictus, Agnus Dei*. *High Mass* is the full ceremonial observance of the rite in which the entire service is sung and the Epistle and Gospel are chanted by the deacon and sub-deacon. *Low Mass* is the rite said without music or choir.

Matins The first service or office of the canonical hours; early morning worship.

Measure The space, or the notes or rests, between the two bar lines on the staff.

Melody An arrangement of successive notes so as to create a pleasing pattern of agreeable tones.

Meter The numerical indication of the number of syllables in each line of a stanza. The most common hymn meters are: Short Meter, consisting of four lines with the following number and order of syllables, 6, 6, 8, 6; Common Meter, four lines of 8, 6, 8, 6 syllables; Long Meter, four lines of 8, 8, 8, 8, syllables. These are referred to respectively as S.M., C.M., and L.M. and, when found in eight-line stanzas, as S.M.D., C.M.D. and L.M.D. since the four-line meters are simply doubled.

Metrical Index A table in which hymn tunes are classified according to their meter.

Minor Scale An arrangement or grouping of eight tones on a scale in which the intervals between the 2-3 and 5-6 tones are half-steps, the others all being whole steps.

Mode A scale of notes or an arrangement of notes in an octave into a specified scheme of intervals. The two modes of modern music are major and minor.

Modulation To change from one key to another during a piece of music by the use of a transitional chord or chords.

Motet A sacred choral composition for several voices in the anthem style.

Musical Expressions Indications, like “f” for forte and “p” for piano, to denote the way in which music should be played or sung, whether intense, loud or soft, etc.

Musical Notations Indications, by the use of lines and printed symbols, giving the pitch and duration of musical sounds.

Offertory A hymn, prayer, anthem or musical selection sung or played during the taking of the offering. Also, the elevation of the bread and wine in the Eucharistic Service before they are consecrated.

Oratorio A musical drama, based on some scriptural narrative, consisting of arias, recitatives, choruses, etc., with orchestral accompaniment, but performed without the use of scenery, costumes or action.

Ordinary An order of service, or a service book, or the parts of the Mass which are fixed and invariable.

Orison A prayer; also a hymn suitable to be sung as a prayer.

Pitch The number of vibrations per second of a particular note, striking the ear, which determines its place on a given scale of music. The greater the number of vibrations the “higher” the pitch.

Plainsong The ancient chant melody of the church service, always sung in unison and with a free rhythm. It is a form of musical speech in which the melody is subordinate to the words.

Polyphonic Two or more melodies played or sung simultaneously as in a contrapuntal composition.

Proper Refers to the blending of a particular tune and a particular text so that they are invariably associated together, e.g. NICAEA and the hymn “Holy, Holy, Holy!,” and it is thought “improper” to use one without the other. Also the parts of a liturgical service which are variable and appointed to be used on a particular Sunday or festival occasion, that is, “proper” for that time.

Psalmody Originally, the singing or chanting of the psalms in prose form. Later, the singing of metrical versions or paraphrases of the psalms to measured hymn tunes.

Psalter The Book of Psalms; also a version of the Psalms usually in metrical form, for use in worship.

Requiem From the opening words of the Introit of the *Mass* as sung at funerals or commemorations of the departed, "Requiem aeternam" ("Rest eternal grant to them, O Lord"). A *Mass* or celebration of the Eucharist for the departed; also the musical setting of the *Mass* or music of like character in honor of the dead.

Response A short verse or sentence sung or spoken by the congregation or choir in reply to verses sung or spoken by the priest or minister.

Rhythm The regular recurrence of accents and cadences in a musical composition.

Sarum The Latin name for Salisbury and used to refer to the liturgy, or order of divine service, of Salisbury Cathedral in the late medieval period.

Score A complete copy of all the parts of a musical composition, either vocal or instrumental, written on separate staves and placed under each other.

Shema An ancient Hebrew prayer recited as a part of the daily Jewish ritual, beginning: "Hear, O Israel: The Lord our God is one Lord."

Spirituals Religious folksongs arising among southern Negroes, with strongly marked rhythm, and a graphic manner of portraying scriptural themes.

Staff The five horizontal and parallel lines on and between which the notes are written.

Sursum Corda The first words at the beginning of the Preface of the *Mass*. "Lift up your hearts!"

Te Deum An ancient Christian hymn, beginning with the words, "We praise Thee, O God."

Tempo The rate of speed at which a piece of music is to be sung or played.

Tenebrae The name given to the evening services of the last three days of Holy Week, during which the matins and lauds of the day are chanted. Lighted candles are successively extinguished during the singing of the service until the church is placed in total darkness.

Time Signature Figures, in the form of a fraction, written at the beginning of a composition to indicate the time. The top figure indicates the number of beats in each measure; the bottom figure indicates the type of note which is to receive one beat, whether half, quarter, eighth, etc.

Transpose To write or play music in a higher or lower key than the original.

Unison Singing Singing only the melody, without parts, so that all voices sing the same notes, whether identical or at intervals of an octave.

Versicle A short sentence or petition said or sung by the priest or minister and followed by a response from the congregation.

STANDARD SOURCES for definitions of terms relating to hymnody and church music.

Harvard Dictionary of Music

Hughes, Dom Anselm, O.S.B., *Liturgical Terms for Music Students*. Boston, McLaughlin & Reilly Co., 1940.

Oxford Companion to Music

Stubbings, G. W., *A Dictionary of Church Music*, London, Epworth Press, 1949.

Hymn-Anthem and Prelude Literature

EDWARD H. JOHE

Easter

"Christ the Lord is Risen Today"—Arranged by Robert E. Allen. Galleon Press, #2003.

This SATB anthem is based on a twelfth-century Latin melody. The very interesting and singable harmonization gives the tune a "church mode" flavor; however, the alto and bass lines demand surety from those singers. It has a sixteenth-century text translated by Catherine Winkworth. This three-page anthem is not difficult.

"Alleluia! He is Risen"—Text and music by Paul Giasson. Galleon Press, #2001.

This is a happy anthem built around two melodies remindful of Handel. The organ with its individual theme and rhythmic figurations adds great interest to the anthem as well as giving its uniqueness. I suspect one would have to be on guard against the choir giving the anthem throbbing-like accents. It is music that sings itself, but it could become commonplace if choirs neglect the rhythmic feel that is within the interplay of choral lines. Congregations would like its musical optimism.

"All in the April Morning"—Katherine K. Davis. Harold Flammer Inc., #84485.

This Easter carol for SATB relates the events of Holy Week. While it covers eleven pages there is no musical padding or "special effect." It is direct, simple (but musical and interesting) choral writing. It could easily, and without disturbing the over-all form of the anthem, be used as a two-choir anthem.

"Easter Carol"—French Carol, SATB, arranged by Maurice Whitney. J. Fischer, #8372.

To this reviewer, this carol, No. 147 in *The Oxford Book of Carols*, represents in Easter music what "The First Noel" does in Christmas. It is beautifully wedded to a fine Easter text by Percy Dearmer. While it is an easy anthem to learn and sing, it would not become boring to singers or listeners.

Organ Prelude

"Three Choral Fantasias on Pre-Reformation Hymns"—Ludwig Lenel. Concordia Co. The chorales are: 1) "All praise to Thee, Eternal God" (Christmas) (Gelobet sei'st du, Jesu) An ancient melody, c. 1400. 2) "Christ is Arisen" (Easter) (Christ ist erstanden) Latin melody, c. 1100. 3) "We now implore the Holy Ghost" (Pentecost) (Nun bitten wir) Sacred melody, c. 1100.

Instead of reviewing this music I would rather say that it is the universal language expressed in a new dialect and would recommend it for all church musicians who believe church music is not a "dead" language. These publishers are well-known for the quality of their choral and instrumental publications. This set of Three Fantasias is a fine addition to their rich catalogue of organ music for the church.

General Hymn Anthems

"O God of Earth and Altar"—Armstrong Gibbs. G. Schirmer, #8825.

This setting of G. K. Chesterton's dynamic hymn opens with a unison chorus on a tune that "sings the words." The tune continues as a solo line with a four-part choir accompaniment. It builds to a great climax with fine choral and organ writing in interesting, imaginative, and virile music which matches the text.

"Come, O Come, Thou Quickening Spirit"—Chorale. Arranged by Harold Marks. Presser, #312-40363.

This is a prayer which fulfills the objectives and aspirations of corporate worship. It is set to a beautiful and uncommon chorale from Freylinghauser's *Gesangbuch*. The arrangement is unpretentious and choirs would sense its musical integrity.

"Shepherd of Souls"—COELITES PLAUDANT. Rouen Church Melody. Arranged by Don Malin. C. C. Birchard, #2129.

Here is a great hymn tune giving added grace and power to a hymn of supplication, from the *Berwick Hymnal*, 1886. The stanzas are cast in straightforward and natural ensemble choral style. In its easy-going way it does reach an exciting and natural climax. It is for either SAB or SATB choirs. Youth choirs would like the spirit and music of this anthem.

"God Be Merciful"—Daniel Moe. Augsburg, #1176.

"O Jesus Christ, to Thee May Hymns be Rising"—Daniel Moe. Augsburg, #1193.

Directors looking for hymn anthems in the contemporary idiom will find these to be fine additions to music of our day. Since it is in the hymns that the church can best express its message of comfort and of challenge, it is important that directors of the churches' music, keep the church "up to date." While the music of these anthems is original and new, it is meaningful. It is not desperate-sounding. It is expressive, yet it is not an obvious "peace of mind" listening.

The first anthem is based on Psalm 67 and is prefaced with a setting of the music in hymn form.

The second anthem is also prefaced with a setting in hymn form. This hymn is from "Five New Hymns On The City," published by The Hymn Society of America, 1954.

"The Saints of God"—Robert Reed. Carl Fischer, #CM 7019.

An excellent children's anthem (in unison), with a text by Lesbia Scott, that *is* Christian Education. The composer says it should be sung "with vigor." Children won't need any urging to heed these directions.

"Evening Song To God"—F. J. Haydn. Edited by J. C. DeWitt. Mercury Music Corp., #MC260.

The poet Gellert and the musician Haydn are indeed fit companions. The happiness of the music expresses the contentment and peace of the words. It does not require a chorus-size choir, as do Haydn's later masses, oratorios and choruses. While it has been carefully and authentically edited, it has not been over edited. It is for SATB. While it is quite long (16 pages) it is not the oft-repeated-phrase type of nineteenth century chorus-anthem which left singers and congregation very tired!

"A Mighty Fortress is Our God"—Prepared by Paul Bunjes. Concordia, #97-1412.

This is a Chorale Concertato, based on historical settings, for congregation, choir, organ and three trumpets. This is, of course, wonderful church music, but its significance is its advancing the use of instrumental-choral ensemble in corporate worship. This setting of the hymn has many possibilities of performance—festival services indoors or massed gatherings out of doors. Separate score for choir and instrumentalists are published in addition to the full score.

Hymns in Periodical Literature

RUTH ELLIS MESSENGER

Leonard Ellinwood, "Singer's Glen—A Plea for the Local History of Music," *American Guild of Organists Quarterly*, October, 1957.

The sub-title of this article expresses the central thought and chief concern of the author. Colonial Virginia in the tidewater region sang from the *Old Version* but in the German and Moravian settlements in the Shenandoah Valley a new musical interest originated. Harrisonburg became a center of music publication with Ananias Davison, 1780-1857, editing *The Kentucky Harmony* in five editions from 1815. Joseph Funk edited *A Compilation of Genuine Church Music etc.* in 1832. Music teaching and choral singing were popularized and a music press installed at Mountain Valley. Under the title *Harmonia Sacra* a new edition of *A Compilation* was launched in 1851, of which 80,000 copies were sold before 1860, the year in which Mountain Valley was re-named Singer's Glen.

The Funk family and connections were active as teachers of singing, and as editors and publishers of music books and periodicals. In the third generation the Ruebush-Kieffer Company was organized. A bronze tablet commemorates the history of the old building which housed the press, offering an example and incentive to other localities to preserve the sources of their musical history and incidentally to seek out and restore historic organs.

R. A. Fletcher, "Three Early Byzantine Hymns and their Place in the Liturgy of the Church of Constantinople," *Byzantinische Zeitschrift*, Heft I, 1958.

One of the three hymns in question is a *kontakion* for the Annunciation attributed to the Greek hymn writer Romanos. It was included by M. B. Tomadakes in his collection of hymns by this author, (Athens, 1952). Mr. Fletcher examines the text from the point of view of its authenticity and its significance in dating the Feast of the Annunciation as celebrated in Constantinople in the sixth century. Omitting the discussion of the liturgy and turning to the hymn, we find it is composed of eighteen strophes with Preface, Introductory Strophe, two Dialogues, and unfortunately an abrupt ending which marks the text as incomplete. It is similar in construction to Romanos' Hymn on Christmas. The two dialogues, 1) between Mary and the Angel, 2) between Mary and Joseph, are features of early works from Constantinople which may be considered contemporary with the hymns of Romanos, regarded as a sixth century writer. "Seen as an incom-

plete and immature work the hymn ceases to present any further difficulty in accepting it as a genuine work of Romanos."

Gerald H. Knight, "Let All the World in Every Corner Sing," an address at a morning broadcast from the Chapel of Saint Nicolas, Addington Palace, Croydon, on the Sunday after Saint Cecilia's day 1957.

Nothing short of true inspiration was to be expected from this source and from this speaker, Director of the Royal School of Church Music. George Herbert's hymn of joy and praise is selected as typical of the spirit that should actuate organists, choirs and congregations—a spirit which the speaker himself has observed in all parts of Christendom. He finds no room for "passive worship" but rather an active living worship in the practice of sacred music in anthems and hymns. To achieve this end, all must do their willing part in public worship and in the encouragement and maintenance of the agencies which provide the ministries of music.

Susan Roehrs Messerli, "The Primary Choir," *Lutheran Education*, September, 1958.

"It is with the hope of encouraging the formation of choirs in the primary grades that this article is being written." The choir includes children from grades two to four inclusive or from ages seven to ten inclusive. The advantages of early choir training are enumerated: to learn correct singing, to increase musical knowledge, to experience public worship, and to learn the faith through direct acquaintance with the Church Year. Standards for selecting voices for the choir are discussed, and the practical details of organization. The subject of repertory is treated with great understanding of the choir's public function and the child's potential capacity to master music of high level. The article closes with a short list of Collections of Music for Primary Choir.

K. L. Parry, "Death and the Hereafter in Our Hymns," *Congregational Quarterly*, June, 1958.

It would be difficult to find a writer better fitted than Mr. Parry to discuss this subject of great current interest to clergy and laity, now so much concerned with theology in hymns. As Chairman of the Committee which produced *Congregational Praise*, 1951, a collection of 778 hymns, he has scrutinized hundreds of illustrations from which to draw the conclusions presented in this article. Restricting his immediate study to four Congregational hymnbooks, namely *The New Congregational Hymn Book*, 1859, *Congregational Church Hymnal*,

1887, *Congregational Hymnary*, 1916 and *Congregational Praise*, 1951, he seeks to determine the evolution of thought under the categories of death, judgment and the hereafter. These follow quite literally, 1) A change of tone from the somber, the horrible, the gloomy attributes of death and hell, to the acceptance of sin and its consequences in the light of a truly Christian idea of God. 2) The idea of sleeping in the grave rejected and replaced by the thought of redemption and the power of the resurrection. 3) Emphasis upon the survival of personality rather than the resurrection of the flesh. 4) Thoughts of death, judgment and the wrath of God replaced by the "solemnity and inspiration of the thought of Christ coming into our modern world in judgment." The author here uses as illustration one of our finest modern American hymns, "Lord Christ, when first Thou cam'st to men," by W. Russell Bowie. 5) "Crude literalism" disappears from the hymns on the Second Coming. 6) Life is more than a preparation for eternity. Occupied with the worship of God, it demands progress in time, through social reform. 7) A Utopian concept of heaven is replaced by preoccupation with the Kingdom of God on earth. A reaction is observed against the final stanzas of many hymns with sentimental references to heaven, as a "realized eschatology" replaces a Utopian outlook. 8) The nature of eternal life is no longer conceived as a contrast to life on earth but a fulfillment of it. 9) Our hymns strengthen the conviction of immortality as conserving moral standards which are not to be attained within the limitations of mortal life. Their message is faith in a righteous and loving God as the assurance of our immortality.

The article is richly and convincingly illustrated by excerpts from hymns covering every aspect of the subject.

Harold W. Scheibert, "The Hymn and the Liturgy," *Concordia Theological Monthly*, May, 1958.

In its liturgical implications the hymn must be closely related to the liturgy, not only in the narrower Eucharistic sense of the word, but in its broader meaning of all worship officially organized by the Church. Six standards are set forth: The liturgical hymn should be trinitarian, objective, related to the Christian Year, Eucharistic (expressive of thanksgiving), dominant through text not tune, and similar in character to the Latin office hymn. In the discussion of this subject, the importance of close integration of hymn, liturgy and sermon is stressed, and the need of conserving and increasing the body of hymns which conform to the high standards proposed.

Paul Schwartz, "Hymnody and Prosody," *The Bulletin of Bexley Hall*, June, 1958.

This very readable article re-states the venerable problem of lack of correspondence between musical meters and poetical accents, as encountered in the Episcopal *Hymnal* 1940. Discrepancies arise when texts are set to new tunes, and are common in hymns translated from Latin and German; they are conspicuous in metrical psalmody. More than this, musical and textual phraseology are often at variance. Some attempts have been made to meet the difficulty but a thorough and drastic revision of the texts is recommended for a future edition of the *Hymnal*. No comparable treatment of the tunes is suggested by this author.

William J. Skeat, "Sing All with One Accord," *American Guild of Organists Quarterly*, April, 1958.

An appreciation of the hymnal as "a book that unites all Christendom regardless of creed or ritual," under the headings 1) Hymns that have been a source of spiritual inspiration throughout the ages, 2) Hymns written by persons from different walks of life, 3) Hymns written by persons of different nationalities, 4) Hymns written by persons of different faiths.

Our Cover Picture

The portrait of Dr. William Walker Rockwell which is reproduced here, hangs in the Library of Union Theological Seminary. It is used by permission and through the courtesy of the Seminary.

Announcement

The following announcement is made through the courtesy of the Library of Union Theological Seminary, New York City, Robert F. Beach, Librarian. Members of The Hymn Society of America may have circulation privileges parallel to those of students in Union Theological Seminary. This means that open collection materials such as those now in the Sacred Music

Library circulate for one week at a time, and stack books circulate for one month at a time. Originally, borrowing privileges were restricted to those books in the Newman and Hymn Society collections, and other library privileges limited to a reference basis. Members desiring to borrow books are requested to present some form of identification as members of The Hymn Society, preferably the membership card,

Reviews

The Music of Christian Hymnody, by Erik Routley; Independent Press, Memorial Hall, London E. C. 4, 1957. pp. 308. 30/-net.

It is sometimes difficult to interest the reader in a work based on a thesis, particularly when the necessity occurs for an abridgement of the original. As a matter of allocation, the volume under observation falls naturally into this thesis category, but fortunately in its deleted form the foregoing averment does not apply in a literal sense. This is because of the fact that basically the work remains generally comprehensive in its ample scope, the content is well defined in logical fashion, and there is at times a refreshing directness of expression. These attributes make possible informative reading for those who value and respect the essence of the subject at hand. With its copious supplement (an understatement) of footnotes, musical examples and indices, the book becomes at once estimable as a reference book.

The Music of Christian Hymnody, set with an illuminating background of church history and four centuries of musical history, represents what could well be termed the first chronicle of the hymn tune in English after an approximate half-century lapse, and since the late Bishop Frere penned his well-known Introduction to the Historical Edition of *Hymns Ancient and Modern*. Erik Routley's book, obviously written mainly for English consumption, presents in decidedly positive fashion the fascinating story of the hymn tune as such, from the time of the

Reformation to the contemporary period, the narrative starting with Martin Luther's first book of 1524 and concluding with the *BBC Hymn Book* of 1951. Out of a maze of authenticated minutiae of hymn history, the author has outlined a factual account stressing in the beginning, characteristics and examples of the Lutheran Chorale with its rhythmic urgency, and the Geneva tradition of carefully disciplined music, serene and refined. Through the merging of certain elements from these two sources, is traced the later development of the English psalm tune. We learn that the ultimate impact of the smooth and rounded style of the 1615-1715 Lutheran Chorale was finally made manifest through the work of the composer Johann Anastasius Freylinghausen (1670-1739), and by Johann Sebastian Bach (1685-1750) in his chorale-arrangements. There is also a chapter (21) reserved for the hymnody of the Roman Catholic Church, while chapter 22 refers to Welsh hymnody, and chapter 23 reveals a rather inadequate ascription to American hymnody.

Among others, there follow some strong chapters on the English-Scottish Psalmody of the 1562-1677 so-called classical period, the Puritan discipline of Psalmody, another chapter on the Lutheran Chorale (1615-1715), the century wherein Johann Crüger, "the greatest name in German hymnody," died; a dissertation on Johann Bach, in which the interesting assertion is made that, contrary to popular belief, this composer never *composed* a chorale. There are also chapters on English

Psalmody from the Restoration to the Evangelical Revival, the Hymn in the 18th and early 19th centuries in England and Germany, the Oxford Movement and Hymnody, The Victorian Composers, the Musical Re-awakening of 1890-1896 with Sir Hubert Parry (1848-1915) as the senior and most effective composer of the Orthodox Revival, Public School Hymnody, and so on to a total of twenty-five chapter subdivisions.

In his chapter on Victorian Composers, Mr. Routley's explosive criticism of the lack of Sir Arthur Sullivan's writing ability for the sacred music field is in its harshness open, let us say, to more than subtle controversy. More particularly do we refer to his sweeping denunciation—namely, "... in his volume of church music from the first page to the last, Sullivan shows himself, ponderous, inept, vacillating between appalling vulgarity and glum monotony." While certain of Sullivan's hymns may miss measuring up to certain individualistic critical standards, whatever they may be, his other forms of sacred music which must include the sacred cantata and oratorio, are not to be so intensely censured. Even though Sullivan could not lay claim to the advantages of his illustrious contemporary, Sir Hubert Parry, in an early inspired church school of music, these latter works of the former, although actively reflective of the venturesome, melodic spirit of the age, have made their important imprints on church music and congregations. They are not without the essential elements,

musically and otherwise, of producing religious inspiration on the part of the listener.

The author's chapter on American Hymnody is disappointing—unfortunate in its brevity and also because of the seeming absence of a more sympathetic and detailed evaluation of the best in hymnology in this country during the latter portion to date of the present century. This, despite the fact that there are acceptable American tunes to be found in English books of hymnology. The encouraging development of current and near-past hymn tunes, based on contemporary and early idioms, and which reflects a difficult achievement at best in any youthful country, is becoming a definite reality in America. The statement that JOHN BROWN'S BODY, a tune used for many purposes and with varied secular and religious texts is "perhaps the best of all" hymn (American) tunes, cannot meet with ready acceptance in the United States. The reference to Winfred Douglas (1867-1944) and the Episcopal *Hymnal* 1940 is commendable.

In its over-all format *The Music of Christian Hymnody*, with its excellent composition and type setup, is an extremely valuable addition to the literary library of the church. The chapters dealing with the earlier phases of church music and the hymn, present an impersonal, enlightening, sequential recording of historical and musical facts, reinforced with an array of statistical and other supporting data. In the later chapters of the book which cover the more contemporary phases

of hymn tune development, the approach becomes more personalized and opinionated, creating perhaps for the reader an atmosphere of a less restful nature.

—LEON CARSON

The Baptist Hymnal, Convention Press, Nashville, Tennessee, 1956.

This volume is not just another hymnal. It is a milestone in the development of hymnody among the Southern Baptist Churches. It is one of the results of a strong and ably managed movement among these churches to enrich their musical life.

This particular book is noteworthy in that it brings the hymnody of the Southern Baptist Churches much closer to that of other major denominations in America. In this regard, the following is of interest. Of the 505 hymns in the *Baptist Hymnal*, we find 267 (53%) in *Brethren Hymnal* of 1951; 260 (51%) in *Methodist Hymnal* of 1935; 242 (48%) in *Hymnbook* (Presbyterian) of 1955; 240 (47%) in *Evangelical United Brethren Hymnal* of 1957; 227 (47%) in *Mennonite Hymnary* of 1940; 196 (38%) in *Hymnal* (Presbyterian) of 1933; 195 (38%) in *Evangelical & Reformed Hymnal* of 1941; and 162 (32%) in *The Hymnal* 1940. One hundred hymns are common to all nine hymnals. The percentage of tunes follows closely that of the texts.

A comparison with the *Broadman Hymnal* of 1940 is interesting. This book has been, and still is, in wide use in Southern Baptist Churches. A check of the hymns in the *Broadman Hymnal* shows that

approximately two-fifths of them do not appear in the *Baptist Hymnal*. They have been replaced by 176 hymns and hymnic responses that this reviewer would classify as "standard," and by 67 gospel hymns of higher quality than those which they replaced. The result is a book well adapted to the usage of the Southern Baptist Churches, and yet one which comes closer in hymnic content to other churches in America.

It is gratifying to the Hymn Society of America that the *Baptist Hymnal* contains three of the "Ten New Bible Hymns" published by the Society in 1952 and one of the "Eleven Ecumenical Hymns" of 1954.

This hymnal follows the pattern of most "standard" hymnals today in that it classifies the hymns; it provides a worthy selection of Scriptural Responsive Readings, and an adequate set of indices. The format is attractive; and those in charge of the preparation and publication of this book may well be proud of the results.

—DEANE EDWARDS

The Canyon Hymnal for Boys and Girls, ed. Alison Demarest; Canyon Press, 17 Kearney St., East Orange, N. J. Leader's edition, \$3.00; Primary, 75¢; Junior \$1.50. (Junior ed. in hard cover, cloth, at \$2.40.)

Published by the Canyon Press, here is an answer to the prayers of many a Church School teacher and Junior Choir director. There are three editions: the Junior Edition includes 109 hymns; the Primary

Edition contains forty of those listed in the Junior Edition; and the Leader's Edition of 109 hymns plus accompaniments for all the hymns. The children's copies contain melody only.

These hymnals go a step further than previously issued hymnals for children, for each hymn is faced by a page of information especially designed to appeal to a child. There are stories about the author, the composer, the historic background, the tune names, and explanations concerning religious traditions.

Words that are uncommon to a child's vocabulary are underlined and definition made on the accompanying page. Denominational hymnals that contain the hymns are also listed with the page number for each.

A topical index, a listing of hymns for use during the various seasons of the church year, and a listing of hymns for general use are to be found along with the alphabetical index of hymns, hymn tunes, authors and composers. Instructions for the use of this hymnal are given space at the beginning of the Leader's Edition.

Suggesting that junior age boys or girls often accompany hymn singing for their own groups, the editors explain that accompaniments have been simplified to fit a child's hand-span. While this is certainly commendable, it seems rather a pity that the full richness of harmony will be denied to small ears.

Not all teachers of children will agree with all of the hymn choices, but none will disagree that this

hymnal is a much needed step forward in religious education and that it is a valuable addition to their libraries and their Church Schools.

—MADELINE D. INGRAM

Corrections

THE HYMN, Oct., 1958, p. 130. *St. Patrick, March 17*, should be added to the list of historical saints from the early and medieval church.

Annual Report of The Hymn Society, 1958, p. 8. "The session on hymn accompaniments was held on February 9, 1958 in Lebanon, Pa., on a rather unusual organ designed by a man in Lititz, Pa." The Reverend Robert C. Batchelder, Rector of St. James Church, Lancaster, Pa., writes: "The organ in Lebanon was designed and built by Walter Gundling of Lincoln Highway, West, Lancaster, Pa., who works under the firm name of Sebastian Gundling and Son. They have built or rebuilt many organs in this part of Pennsylvania. They came to Lancaster some years ago from Germany via Erie, Pennsylvania."

Dr. Armin Haeussler is a distinguished American hymnologist and widely known pastor of The United Church of Christ. In January, 1957, he became Literary Consultant of THE HYMN. Formerly at St. Lucas Church, Evansville, Indiana, he is now one of the clergy group at the nationally known Glenview Community Church, Glenview, Illinois.